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ABSTRACT

The potential force for the mutual enrichment of the arts on the lives of older people was investigated by an advisory committee representing the John F. Kennedy Center for Performing Arts and The National Council on the Aging. This prospectus, a report of the committee findings, includes a review of a representative spectrum of cultural programs being conducted for and by older people and suggests a number of new and innovative activities designed to encourage active involvement of older Americans in the arts. Social values of the arts to the aged are identified. It is concluded that the establishment of artistic programs which take into account ethnic differences, economic limitations, health impairments, and educational levels will enable the aged to become resources for enrichment rather than problems for the country. (SHM)

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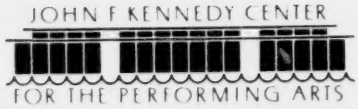

John F. Kennedy Center for the Performing Arts
2700 E Street, N.W.
Washington, D.C. 20566

The National Council on the Aging
1828 L Street, N.W.
Washington, D.C. 20036

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OLDER AMERICANS AND THE ARTS

By Jaqueline Tippett Sunderland

For additional information write:
National Center for the Arts and Aging
NCOA
1828 L Street, N.W.
Washington, D.C. 20036

"The engineers and the scientists can take us to the moon, but we need the poet and the painter to take us to the heights of understanding and perception. Doctors are enabling us to live longer and healthier lives, but we need the musician and the dancer and the filmmaker to bring meaning and beauty to our lives. Unless we have brought the quality of life to all we have not met our responsibilities to all our people."

President Richard M. Nixon
Address to the Associated Councils
of the Arts. May 26, 1971

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In particular, we appreciate the dedication and vision of the National Advisory Committee to the project and its subcommittee, listed elsewhere in this publication. Juanita Kreps, Geraldine Fitzgerald and David Salten worked tirelessly as the leaders of these groups, and gave liberally of their time and talents.

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The project was conceptualized by Robert Long, formerly a member of the Kennedy Center staff, and Jerry Anderson of Maurer, Fleisher, Zon and Associates.

The special appreciation of all of us who have been associated with this activity goes to Jackie Sunderland, who did the data gathering and wrote this prospectus. Far more than anyone else, the results are the product of her enthusiasm and abilities.

Jack Ossofsky
Executive Director
National Council on the Aging

Statement of Purpose

The continuing contribution of older people to the arts is obvious in the timeless talents of such artists as Pablo Picasso, Helen Hayes, Marc Chagall, Pablo Casals, Georgia O'Keeffe and Artur Rubinstein. While these artists are geniuses, there are countless other older people who possess artistic abilities which find little opportunity for expression. They have the potential to provide new audiences, participants and volunteers in the various fields of the arts. Until recently, this potential force for the mutual enrichment of the arts and the lives of older people has been virtually untapped.

A chance for a lasting and meaningful relationship between the arts and the elderly became a very real possibility in the summer of 1971 when major organizational spokesmen of the John F. Kennedy Center for the Performing Arts and the National Council on the Aging formed a distinguished advisory committee to explore past and current efforts in this area, and to break new ground for a cultural commitment for the future.

The prospectus that follows—"Older Americans and the Arts: A Human Equation"—is a distillation of the committee's findings. It reviews a representative spectrum of cultural programs being conducted for and by older people and suggests a number of new and innovative activities. Hopefully the Prospectus will serve as a catalyst to spark programs that can bring the elderly into a stimulating environment of creativity and intercommunication, thus enriching their lives.

Our basic assumption is that there is an aspect of creativity in all people and that many elderly individuals are free to draw this talent out of its dormant state, and to use it as a tool for self-fulfillment, an engrossing interest and challenge, and perhaps in some cases, as a means to significant artistic achievement.

Both the Kennedy Center for the Performing Arts and the National Council on the Aging will endeavor to work with interested groups to bring this about.

David G. Salten

David G. Salten
President, The National Council on the Aging

Roger L. Stevens

Roger L. Stevens
Chairman of the Board of Trustees,
John F. Kennedy Center for the Performing Arts

National Advisory Committee to the Older Americans and the Arts Project

Chairwoman
Juanita M. Kreps, Ph.D.
Dean, Woman's College
Asst. Provost, Duke University
Durham, North Carolina

*Albert J. Abrams
Secretary of the Senate
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*Jerry Anderson
Maurer, Fleisher, Zon & Assoc.
Washington, D. C.

Mother M. Bernadette de Lourdes, O. Carm.
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Trumbull, Connecticut

*Miss Katherine Dunham
Technical Advisor for Intercultural Affairs
East St. Louis, Illinois

*Mrs. Rebecca Eckstein
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National Council on the Aging
Washington, D. C.

*Norman Fagan, Director
Performing Arts and Public Media
National Endowment for the Arts
Washington, D. C.

*Barnet Fain
North American Assembly of State and Provincial Art Agencies
East Greenwich, Rhode Island

*Miss Geraldine Fitzgerald
Chairwoman, Subcommittee
Actress and Author
New York, New York

Jack Golodner, Director
Scientific Professional and Cultural Employees (SPACE)
AFL/CIO
Washington, D. C.

*Mrs. Polk Guest
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Model Cities Administration, D/HUD
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Mrs. Lucile M. Kinne
Director, Senior Citizens' Center
Town of Amherst
Williamsville, New York

Mrs. Joyce Leanse
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National Council on the Aging
Washington, D. C.

Inabel B. Lindsay, Ph.D.
Chairman, Family & Individual Services Committee
National Urban League
Washington, D. C.

*Robert M. Long
John F. Kennedy Center
Washington, D. C.

Frank Manning
Massachusetts Legislative Council for Older Americans
Boston, Massachusetts

*Clarke Mitze, Director
State and Community Operations
National Endowment for the Arts
Washington, D. C.

*Thomas C. Mitze
Education Program Coordinator
John F. Kennedy Center
Washington, D. C.

Mrs. Gladys Montgomery
President's Advisory Committee on the Arts
Washington, D. C.

*Jack Ossofsky
Executive Director
National Council on the Aging
Washington, D. C.

*Brother Jonathan Ringkamp, OSF
New York, New York

*David G. Salten, Ph.D.
Chairman, Subcommittee
Provost, New York Institute of Technology
New York, New York

President, Board of Directors
National Council on the Aging
Washington, D. C.

Edwin F. Shelley, Chairman
E. F. Shelley and Co., Inc.
New York, New York

Mel Spear, Associate Regional
Commissioner on Aging
Department of Health, Education, and Welfare
San Francisco, California

Roger L. Stevens
Chairman, Board of Trustees
John F. Kennedy Center
Washington, D. C.

*Jacqueline T. Sunderland
Project Coordinator
Older Americans and the Arts
National Council on the Aging
Washington, D. C.

*Marvin Taves, Ph.D.
Project Officer
Chief, Division on Aging
Office of Research and Demonstration
SRS, U. S. Department of Health, Education and Welfare
Washington, D. C.

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*Member of National Advisory Subcommittee

OLDER AMERICANS AND THE ARTS

Isolation of the Aged

"I've always heard that solitary confinement is the worst form of punishment. Now I've seen what that means."

Testimony from a Community Action worker before the U. S. Senate Committee on Aging, September 9, 1969

Solitary confinement is correctly regarded as a harsh punishment to be imposed only under exceptional circumstances. However, to the witness whose words appear above, solitary confinement refers, not to a penalty imposed within a prison, but to a way of life which has become all too common among older Americans. This bitter fate is not limited to rural America, where distances between neighbors and services may be great, but also to our cities and to the "Elm Streets" or "Ridgecrest Lanes" of supposedly comfortable suburbs.[1]

The fact is that on the eve of our nation's bicentennial birthday, we are becoming increasingly segregated by age and in the process we are displaying symptoms of a far more pernicious condition—the threatened obsolescence of man. This gloomy diagnosis has been confirmed by numerous specialists in the field, including Jack Weinberg, M.D., Clinical Director of the Illinois State Psychiatric Institute, who tells us that ours is a society in which the aged are looked upon as a group without a future.[2]

Historically the aged have had low social visibility, and their isolation results partially from an unwitting omission of them from the mainstream of community life. But visibility is no longer a key problem as witnessed by the fact that in sheer numbers alone the older population increased faster during the '60's than did the under-65 population. In 1900, there were three million Americans over 65, as compared to 20 million in the 1970's. Now every tenth American is 65+, with 42 states having shown an increase in the percentage of their 65+ population since 1950.[3] Geriatricians and futurists indicate that medical science will soon extend man's life beyond the present expectancy age of 70.2.

Professor Robert Morris of Brandeis University has made these predictions for the year 2000: [4]

1. The U. S. population will be about 310 million and approximately 30 million Americans will be 65+.
2. Women can expect to live to an average age of 80.
3. Average age for retirement may be reduced to 60 (or earlier—in some instances retirement has already been lowered to 55).
4. For the average American, about 20 years or one fourth of his life will become "free time."

It is not surprising that the aged members of our society demonstrate a greater individuality and heterogeneity than any other population group. They have all accumulated numerous, diverse experiences in the course of their long lifetimes. They have all spent many years forming their own distinct life styles and attitudes. Together, they span the full educational and economic spectrum. Yet it is tragic that many of them are poor or becoming poor as they grow older.

Our mission, however, should be to not only answer the aged's need for essential income and services, but to also find ways to make their lives more meaningful and personally gratifying. The challenge lies in recognizing the great diversity among the aged, and then tailoring special programs to the special needs of the diverse groups:

- the 5 percent + of older Americans who are housebound or institutionalized in hospitals, homes for the aged, and nursing homes.
- a second group of individuals in the middle socioeconomic bracket who, because of reduced income or physical frailty or both, are not participating in the arts as they once did.
- a substantially larger group of older adults who had neither the time, or the money, or the inclination

for the arts in their middle years, but who now have the opportunity to be introduced to a new dimension in life.

Relevance in all cases is the keystone of successful programming.

INTENT OF THE PROSPECTUS

For several months a distinguished committee representing the John F. Kennedy Center for the Performing Arts and The National Council on the Aging (NCOA) has gathered information about existing programs in the arts which involve older Americans. The available data show that a disproportionate number of older persons are excluded from active participation in the arts, and that they view the arts as an unapproachable stranger. Both the arts and the aged are the poorer because of this situation.

The John F. Kennedy Center, our national cultural center, is mandated by law to be a catalyst for the arts, and, in its national scope, to promote the arts at all levels and among all segments of the population throughout the United States.[5] The Center has started to meet its national responsibilities to the young through such activities as the nationwide American College Jazz Festival and American College Theatre Festival. Its interest in developing special programs for the aging—a group singled out by Congress for special attention—is another step toward achieving the overall objective.

In its 20-year history, The National Council on the Aging has earned its reputation as the leading national voluntary organization in the field of aging by getting together—as members and consultants—the nation's most prominent professional and lay experts on the subject. Through several nationwide programs, NCOA has worked extensively with other voluntary and public agencies to facilitate the full utilization by the aged of existing services, and to generate new services and delivery patterns.

The Council believes that the arts can add significantly to the lives of aging people and, in a very meaningful and satisfying manner, help fill a vacuum which exists in their lives. Each year more than a million Americans retire. Most of them face serious adjustment problems. In addition to problems resulting from reduced incomes, they must find something to do with their time, and new ways to channel their abilities. The national program and aspirations of NCOA are directed toward enriching the quality of life of older people as well as providing the basic ingredients necessary for their survival.

The intent of this Prospectus is to encourage active involvement of older Americans in the arts by setting forth sketches of some programs already in existence and suggesting others that could be applicable.

THE NEW LEISURE

Today's older Americans are a pioneer generation, the first group in our history to experience an abundant measure of free, unscheduled time. In the environment of this new leisure, which is a product of technology and increased longevity, the aging have suffered intensely from indifference toward their untapped creative powers. As Jung once said, "Man cannot stand a meaningless life." Yet in the light of our experience, we know that meaningful life among the aging will be possible only if the new leisure is harnessed as a positive force.

Sociologist Gordon F. Streib tells us that the expressive role—encompassing social, cultural, creative, religious, and recreational activities—is one of the most important roles in retirement.

Sociologist Max Kaplan lauds what he feels is a virtual revolution in the area of gerontology as we begin, at long last, to recognize the assets of older people rather than their medical or economic deficiencies.

A recent Gallup Poll noted that although about 60% of the 27 million Americans over 60 are physically in good enough shape to do almost anything they want, approximately 10 million of them are not working. Gallup's Poll further reveals that about the same number are willing to volunteer in some community action, but are rarely called upon to do so. [6]

Older adults are younger physically and better educated than ever. They retire earlier with better pensions, and live longer and healthier lives. They want the option to participate in meaningful activities. If their inherent desire for creative activity is properly stimulated, they can substantially aid the arts, and the arts can enrich them. This relationship would be a natural symbiosis of needs and resources.

Social Value of the Arts

"Art is the ultimate expression of the creative forces in the human personality—the well-spring of our being from childhood and throughout life."

Frances Bosworth, "The Arts in Neighborhood Life." Paper presented at the "Conference on the Role of the Arts in Meeting the Social and Educational Needs of the Disadvantaged." Gaithersburg, Maryland November 15–19, 1966.

Through the arts man has mirrored his times and, in instances of prophetic visions, unveiled his future. The arts are a universal language which uniquely express the very essence of life and its meaning. When used wisely, they can build a bridge to isolated people and fulfill a spiritual need tantamount to basic physical needs.

We witness the growth of community arts councils, arts workshops, neighborhood arts festivals, neighborhood arts centers, and cultural programs sponsored by recreation departments as testimony to the fact that there is creative instinct in everyone and that more and more people wish to participate in the creative process.

Many of the social values of the arts were identified by conferees attending *The Conference on the Role of the Arts in Meeting the Social and Educational Needs of the Disadvantaged*, held November 15–19, 1966, in Gaithersburg, Maryland. From these findings we can conclude that the arts would be particularly useful in helping the aged to:

- Proceed through life continuously experiencing a sense of accomplishment and resultant self-esteem. The statement in the Conference report—"I am Somebody" —applies to youth. The older person would say—"I am *still* Somebody."
- Aid in developing an appreciation for a wide range of sensory, intellectual, emotional and aesthetic experiences.
- Teach one how to cope with hostile environments by means of new understanding, attitudes and skills.
- Improve the general mental and emotional health by providing the tools for greater individual personality growth.

- Aid in establishing various new kinds of mutually stimulating social relationships.
- Teach one to relate more easily and rewardingly with members of other groups, thus fostering more productive and humane societies.
- Present possibilities for constructive social action.

A civilized society is mandated to meet the basic human needs of its aging citizens. The time has now come to supplement mere survival with programs that enrich the quality of life. A national effort must be made to stimulate new social uses of the arts in an effort to protect and enrich the quality of life for older Americans. This same effort must recognize that older Americans have skills and expertise that can benefit the arts. The older professional artists and artisans possessing talents in many art forms can be tapped to share these talents with their communities.

Examples of Present Programs Involving Older People

THE SENIOR CENTER

Senior Centers have traditionally provided recreational and educational outlets for older persons. More importantly, centers have been identified as the places that bring older people together, that enable them to build bridges back to the community. The center recognizes in older persons both their strengths and their needs—physically, emotionally, and culturally.

During the past two decades well over 2,500 Senior Centers and an untold number of Golden Age Clubs have been developed. Through previous programs and the National Institute of Senior Centers, NCOA has provided leadership, coordination and guidance to the growing senior center movement.

In this context, arts and older people are not a new combination. A wide variety of programs in the arts have been developed under senior center programming, clearly indicating that nearly everyone involved is seeking some means of expression.

Most center programs in the arts were initiated before The National Endowment For the Arts and a strong arts council movement evolved. The range of program material covers everything from driftwood sculpture, a hillbilly combo and talent shows to juried art shows and performing senior musicians, orchestras and ensembles. Clearly the time has come when more artistic assistance is needed and should be made available on a national, regional and local level.

Commissioner John Martin has said . . . "Senior Centers may come to hold a place in the older person's life equivalent to the central role now played by school in the lives of children." Certainly the assistance of the artistic community can make this a reality in a cultural sense.

Program Examples: An Illustrative Summary

The previous attempts to establish artistic programs for the elderly have been sporadic and diffused. The following is a sampling of well-meaning efforts that have achieved varying degrees of success.

- Since 1949, **Little House, in Menlo Park, California,** has served as a pioneer example of a multi-purpose senior center. The arts are reflected in its extensive program, yet with each annual report we read of more demands for arts services.

The most recent cultural venture is a drama program which emerged this year. The Little House Players have been organized and joined by five Little House musicians who formed a theatre "pit" orchestra. Following the presentation of several "blackouts" or short skits, the players have just produced their first full-length play.

In addition, the Center has made rehearsal facilities available to a number of bands composed of senior musicians.

- **The Marshall Street Center in San Antonio, Texas,** is now starting a new activity called "Curtain Call." Each month senior center members will have the opportunity to enjoy the performing arts at different locations around the city. The Marshall Street bus will provide transportation.

- **The Five Towns Senior Center in Woodmere, New York,** lists on a recent calendar of monthly events: folk dancing, choral singing, a film, "The World of Andrew Wyeth," a musical program, crafts and sculpture.

- **The Senior Center of Richmond, Virginia,** has a band and singers who perform throughout the Richmond area.

- In March 1972, **The Los Angeles Council of Music and Arts for Senior Citizens,** sponsored the seventh annual concert of the Mayor's Senior Citizens Symphony Orchestra.

- **The Senior Musicians Association of Local 802, American Federation of Musicians,** announced the seventh public performance of The Senior Concert Orchestra of New York. The performance in Carnegie Hall on May 14, 1972, was made possible by the support of The New York State Council on the Arts, with a grant from The Music Performance Trust Fund (Kenneth Raine, Trustee) and with a matching grant from Beneficial Finance Corporation.

- Since 1942, in Seattle, Washington, weekly rehearsals have been conducted by the **Seattle Senior Musicians Orchestra, Inc.,** under the sponsorship of the Musicians Association of Seattle, Local 76.

- **White House Conference on Aging, 1971—National Portrait Contest**

  A portrait contest, sponsored by the White House Conference on Aging, was devised to stimulate interest in the Conference and to involve older Americans through an art form.

  The overall objective of the contest was to show that older people could be very involved in the creative process and that they would support an outlet for their talents. The contest's goal was to collect and choose an original portrait of an aged subject to be used as the cover of the program of the 1971 White House Conference on Aging. The individual states (more than half of which participated) initiated the contest and accepted entries from residents of the state who were 65 years of age prior to December 31, 1970. All appropriate media were accepted: oil, acrylic, pencil, charcoal,

crayon, etching, or lithography and were judged on message as well as on technique.

Those entries which won the state contests were then submitted for final judging to the Conference Chairman. A nationally known panel was appointed to judge the entries. Charles Parkhurst, Assistant Director for the National Gallery of Art; Marvin S. Sadik, Director of the National Portrait Gallery, and Joshua C. Taylor, Director of the National Collection of Fine Arts chose "Patriarch of the Mountain", submitted by Bernard C. Bronder, 73, of Mountain Home, Arkansas.

Mr. Bronder, in addition to the honor and publicity, received an expense-paid trip to the White House Conference. The winning state entries were hung in the Conference document room for the pleasure of the delegates and observers to the Conference.

- **Creative Drama Workshop, Atlanta, Georgia:** In 1971, the Georgia State Commission on Aging awarded a small grant under Title III of the Older Americans Act to The Georgia Gerontology Society of Atlanta, to enable a professional drama teacher to form a Creative Drama Workshop for the Aging. The 12 participants ranged in age from 60 to 80 and represented a racial and ethnic mixture of both sexes. This project received full encouragement from the Georgia Arts Council.

  While public service announcements of the project were made on radio, television and in the newspapers, personal outreach techniques proved to be the most successful recruitment method. The director contacted nursing homes, as well as senior citizen centers and groups and then personally interviewed the potential members of the workshop.

  Over a period of three months, the workshop held two three-hour sessions a week in private space donated by a neighborhood library. The first sessions were get-acquainted exercises initiated by the director, which led in turn to spontaneous exercises on the part of the members. At no time was there force-feeding of lines. In fact, the director was gratified that several of the members who could not read or write did not feel threatened by the lack of a formal script within this drama format.

  The group formulated a drama entitled "Yesterday's Children," which expressed concerns about the problems the aging face: health, recreation, income, as well as the many unfulfilled promises to the aged in the realm of public planning.

  The workshop group remained together as a cohesive drama company, planning, and giving performances before a variety of audiences—twelve composed

of both the aging and the young, all composed of both professional and non-professional persons.

The group experience benefited both the cast members and the community by alerting citizens—through a performing art—to what could be their future, too.

A project evaluation report states: "The play was a group presentation and the *creative* phase was preserved, hence the sense of a structured presentation was not obvious either in memorized lines or content selection. The group made a theatrical statement of their own."

- **Teacher Training for the Elderly:** The Maryland Institute College of Art, in Baltimore, is a non-profit private institution of higher learning, accredited by the Middle States Association of Colleges and Secondary Schools. During the fall of 1968, the college initiated three semesters of courses called "Teacher Training for the Elderly." The program was funded by a Title III grant of the Older Americans Act, awarded to the college through the Maryland State Commission on Aging.

The specific objectives of the courses were to train people over 60 in arts and crafts, so that they might return to the community to teach these new skills, as volunteers or paid staff, to other senior citizens in neighborhood centers, golden age clubs and nursing homes. A parallel course was offered to younger citizens, volunteers, and staff already working in arts and crafts programs for the aged.

The participants in both sections of the program were recruited by The Bureau of Recreation's Senior Citizens Program, and The Metropolitan Senior Citizens Center (pilot project for the Waxter Center) in Baltimore. The cooperating institutions provided training and orientation sessions for both the students and the Institute's instructors in an effort to articulate some of the myths and misconceptions held about the elderly. Experts from the field of aging and older people themselves helped determine the content of the courses. The project was administered by a co-chairman of the Art Teacher Education Department of the Maryland Institute and the instructors were upper-class art education majors who had expressed an interest in working with the aged.

The grant expired at the end of the first year but the project was considered so worthwhile by the college that it was continued. The art education majors found that their preconceived notions of the aged were dispelled in the face of the older students' enthusiasm. Conversely, the senior citizens were intrigued and

stimulated by their contact with the young instructors and the other students at the college; they learned new skills, not only from the instructors but from each other, and particularly interested and talented students enrolled in an additional advanced course. The newest thrust of the program has been to recruit students—patients as well as staff—from nursing homes. The knowledge that the staff gains will be advantageously used in nursing homes to involve patients in creative activities.

The program has great value in opening a new field of interest for art education majors. As medical science extends man's life span, there will be more need for qualified professional artist-teachers who can relate to an aging population. The program development at the Maryland Institute College of Art is a step in that direction.

- **A Program Reaching Geriatric Patients and Lonely Older People Residing in Single Rooms in Hotels and Apartments.**

Hospital Audiences, Inc., of New York City (HAI), is a non-profit organization which, since January 1969, has seen to it that more than 110,000 institutionalized persons have had a chance to attend theatrical and cultural events. HAI has reached thousands more with a series of entertainments staged at the participating institutions.

HAI is the brainchild of a former pianist who, when playing concerts in hospitals, was impressed with the responsiveness of the audiences. He felt that the shut-ins, shut-outs and cast-offs of this world had a basic need, if not a human right, to aesthetic experiences.

The organization maintains a telephone network among theatrical producers around the city. When a show has some unsold tickets, they are frequently donated to HAI which then checks out its list of over 500 health and rehabilitative facilities for potential theatre-goers and arranges to have them escorted to the theatres.

HAI is supported by private donations, and some federal, state and city funding. Its success is evident in the way it is growing, and *where*—out-of-state chapters are forming in such far-away places as Fort Wayne, Indiana, and Long Beach, California.

- Miss Geraldine Fitzgerald and Brother Jonathan, O.S.F., describe *The Everyman Project* as basically a way of bringing together young people with older people. The plan uses the dynamics of the theatre to help develop a sense of mutual concern.

The plan in its first stages is rather simple. Bring together about twenty young people (high school and college age) with about twenty people over sixty-five. Create a theatre workshop utilizing simple exercises (both physical and psychological) to create an ensemble (this technique has already been developed quite successfully in the Everyman Street Theatre).

The project's vehicle will be an updated, personalized version of *King Lear*, not so much as Shakespeare wrote it but rather as a sensitive interpretation of the underlying psychology and theatrical power of the piece. In a sense, it will be a study of the basic issues which often result in a young-old relationship. Utilizing the spontaneity and physical prowess of the young with the maturity and wisdom of the older people, it will attempt to study that relationship and find, through the creative resources of those involved, ways to make for mutual understanding and feeling. In the process it will strive to create an energetic and engaging theatrical ensemble.

The work patterns will be as follows: "Exercises" and improvisational work to develop spontaneity and freedom of expression; discussions and group evaluation of individual performances to gain a perspective of the work. All of the work will be documented through television tapes so that the class may see and study what has been accomplished. When the period of work is over, the taping will be edited into a documentary to be studied during the second phase of the project. (It is hoped that the taping will reveal the value of creative discovery and, following wide distribution, will act as a catalyst for other theatre groups throughout the country.)

The studio class will last for about eight weeks, meeting each day for about three or four hours. Technicians, under the supervision of media consultants, will be drawn from the group. The actors, directors, and stage hands will also be drawn from the group so that every aspect of the work will be handled by the participants.

Guided by the underlying principle that all people are fundamentally creative and grow through activity, careful initial screening should ensure that the studio group will be a combination of many different kinds of people, not just those interested in the arts.

Since the project is dedicated to the best possible artistic creation, it is very important that it be operated as professionally as possible, so that the final result will be as arresting as the learning process.

If the work proves valid, it can be opened to

whomever wishes to join and the concept will find its own natural boundaries.

- The New York State School of Industrial and Labor Relations, Cornell University, Division of Extension and Public Service has published a comprehensive handbook, *Exploring the Arts, Handbook for Trade Union Program Planners.*

  The handbook grew out of an experimental program for retirees called *Labor Explores the Arts*, begun in the fall of 1966 by The Metropolitan Center of The New York State School of Industrial and Labor Relations, together with several New York City unions. (Local 169, Amalgamated Clothing Workers of America; Local 1199, Hospital and Drug Employees Union; District 65, Retail, Wholesale and Department Store Union.)

  Classroom work was combined with field trips to concerts, art galleries, plays and operettas, and the United Nations, in an effort to introduce union members to a variety of New York's cultural offerings as well as to the excitement of discovering and exploring the city and making it their own. The aim of the program was not only to reach new audiences through meaningful programming, but to develop an audience that would be stimulated to seek for itself.

  A grant from the New York State Council on the Arts made possible the production of the handbook and it is recommended as a valuable resource manual for other groups working with older adults.

- **Arts for Idaho's Senior Citizens; a Pilot Project:** The Office of Special Projects, Boise State College, has received a pilot project grant from the Idaho Commission on Arts and Humanities to cooperate with the Idaho Office on Aging in providing a comprehensive cultural program to Senior Citizens in the Treasure Valley area. Boise State College matched the funds with in-kind services.

  The three-month old program reaches a population of 100,000, a large portion of which includes retired people. The various specific programs, which must be requested by senior citizen groups, will be arranged with performing artists by the Office of Special Projects, Boise State College.

  Since a minimum of funds are available for performer fees and travel, the selection of artists will be necessarily restricted to the fields of music, art, sculpture, drama, poetry, literature, dance and photography.

  In addition to providing cultural presentations to the elderly, these programs will provide opportunities for practicing artists (professional, amateur, and stu-

dent) to demonstrate their talents to an appreciative audience.

Performers may come from universities, colleges, high schools, public or private agencies, and/or other groups. Any individual with talent in any of the above-mentioned arts is eligible to apply.

Planning is already underway to involve other areas of the state in similar cooperative projects with existing educational institutions.

- **A Project on Film Production and the Development of Human Potential; Designed for Older Adults:**

The purpose of the project was to encourage older people to begin communicating in the visual language of films—to explore the elderly's potential for learning in a highly technical field, and to provide them with an opportunity for self-expression by first heightening their awareness of the environment, and then training them to capture their unique views of it on film.

The New Jersey Institute for Film Art, in cooperation with the Bergen County Office on Aging, was given a grant in October 1969 by the state unit on aging to help this pilot effort get off the ground. The funds paid for film and the hiring of a professional staff. Companies in the cinematic equipment field made some contributions of cameras, film, processing and editing equipment. Students built a copying stand, a rear projection screen and a motorized device for making titles. A facility was furnished by the Board of Chosen Freeholders, County of Bergen, through the Bergen County Office on Aging. The New Jersey Institute for Film Art and the Bergen County Extension Service provided in-kind services.

Design of Course:

Classes met every Thursday from 9:30 a.m. to 3:30 p.m. for three ten-week periods. The methodology encompassed lectures and demonstrations on filmmaking equipment; individual and small group activities in filmmaking; class discussions of ideas and goals of specific film projects; individual and small group practice sessions on technology; film viewing; film discussion and film appreciation sessions including role studies of the director, cameraman, editor, etc.

The Professional Staff and Volunteers:

The professional staff consisted of the project director (founder of the New Jersey Institute for Film Art, who was the Rutgers University Community Development Specialist for Bergen County and a member of the Bergen County Office on Aging Education Com-

mittee), the instructor (a Professor of Fine Arts at Montclair State College), and the program coordinator (the Executive Secretary of the New Jersey Institute for Film Art). Volunteers were recruited and trained to assist the project coordinator in facilitating group formation and group process.

Students:

Fourteen persons—average age 70—were recruited through newspaper releases and the Bergen County Office on Aging. Recruitment was difficult because enrollment in the course required a commitment to attend the weekly all-day session for 30 weeks. The group that eventually emerged was composed of men and women from various backgrounds—most of whom were strangers both to each other, and to the world of the camera.

By April 1970, when the project came to an end, several films had been completed and 14 film devotees had been born. Half the group's members are still engaged in film-making; all of them have expressed a desire to continue seeking an opportunity to work with 16 mm equipment and to share their new skills and enthusiasm with others.

The essential ingredients for a successful project are the commitment of students, and the dedication of an instructor who can give the group the confidence to change and grow in this new medium.

The Bergen County Office on Aging and the New Jersey Institute for Film Art are available as a resource for information and assistance to those interested in setting up such a program.

- **Shut-In Theatre**
  Par-Troy Community Theatre
  Parks and Recreation Department
  Township of Parsippany-Troy Hills
  Parsippany, New Jersey

Sponsored by the Parsippany-Troy Hills Parks and Recreation Department as an adjunct to its Community Theatre, the Shut-In Theatre was organized in the summer of 1970 partially to provide training for actors but primarily to bring living theatre to those who have little opportunity to enjoy it because of their confinement in local hospitals and nursing homes.

Because of its instant local popularity, requests for such entertainment came in from outlying areas. The Parks and Recreation Department complied with these requests and for the past two summers has provided entertainment for shut-ins in about ten nurs-

ing homes and hospitals, including two veterans hospitals.

The Program: The program is planned not to exceed one hour of entertainment. Talent for the program is secured from the Community Theatre and from the general public. At the beginning of the season, auditions are conducted by the Theatre Arts Supervisor to form a troupe composed of singers, dancers, and comic and dramatic actors.

Rehearsals are held once a week, usually a day or two prior to the weekly shows. A pianist is employed, as well as a choreographer to prepare the musical acts.

The rehearsals are conducted like a workshop where actors have the opportunity to prepare their material under the guidance of professional directors.

Bookings: Practically all nursing homes and hospitals have recreation directors. They are contacted by correspondence early in the season to offer the entertainment program and book weekly performances.

On several occasions, the Shut-In Theatre has gone to the homes of several individual shut-ins. In these cases, the programs are limited to about forty minutes and consist of story and poetry readings, monologues, singing, and discussions about the theatre. Because pianos are rarely available at these homes, a guitarist is brought along to accompany the singers.

The Par-Troy Community Theatre of the Parks and Recreation Department, from which the Shut-In Theatre stems, presents several full-scale productions during the winter season. Because of the great amount of work involved in such productions, the Shut-In Theatre is not open in the winter. However, consideration is being given to bringing special holiday programs to the nursing homes and hospitals.

- **Creative Activities at the Model Cities Senior Center: Washington, D.C.**

The recreation and education program at the Model Cities Senior Center is based on the premise that participation is the key to the alleviation of social isolation—one of the relentless problems of old age. Creative activity appears to be the happiest form of participation.

The Senior Center has a choral and dramatic group that rehearses intensely twice a week. This group performs once a month at the Center in a variety of productions. This group has performed in vaudeville shows, a yearly recital, and has given major productions such as *Hello Dolly!* and *Hair*. *Purlie* is scheduled for the future. The choral group also performs as an independent unit in churches (for a small contribution), for various special events at the Center, and at District-sponsored Senior Citizen events, where they are in constant demand. Audiences, which know the Center "stars" and identify with them, are encouraged to join in some of the singing—thus bringing the joys of creative activity to large numbers of elderly people.

The D. C. Center has paid particular attention to the cultural needs of the blind. There are three handicraft classes at the Center each week, including one for the blind; the blind group is taught by a blind teacher aided by sighted volunteer cutters. The group recently sponsored a program which included a play written by one of the blind ladies. The blind sewing group made the costumes for the play and modeled clothes in the fashion show that followed.

- **Appalachian Craftsmen, Inc.**

The following example of a crafts program can provide pleasure and self-pride for the participants as well as supplemental income for people with inadequate means. Senior Centers all over the country have craft programs mainly for the pleasure of the product but with improved artistic guidance the programs could produce additional income to the center and/or its participants.

During the last two years, Appalachian women around Huntington, West Virginia have had reason to feel proud of their heritage. For in this length of time they have become involved in a project which uses native talents to bring money to low-income families.

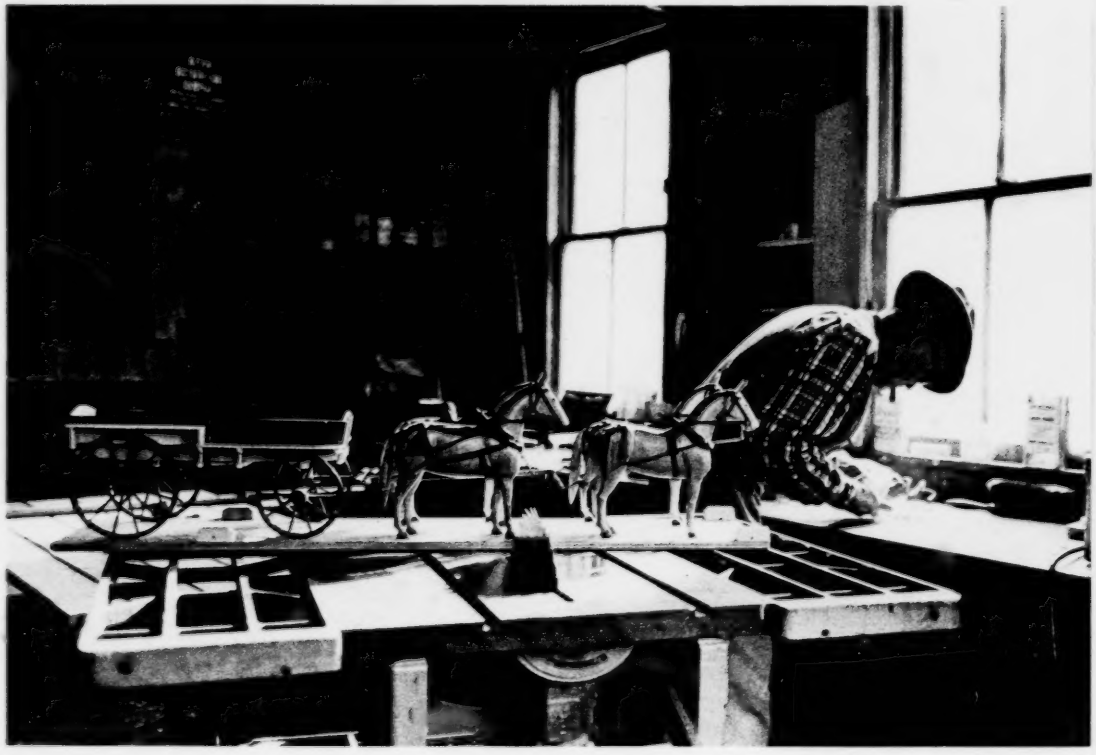
Appalachian Craftsmen, Inc., a non-profit corporation, grew out of a Southwestern Community Action Council program which was teaching women to sew for their families. After some initial instruction the women felt they could sew for profit as well as for

themselves, but they had no way to get their products before the public.

At the same time the Junior League of Huntington, as well as other Leagues in the region, were exploring ways to help the people of Appalachia. Hearing about the work of the community action agency in Lincoln County, and after viewing patchwork fashions for women, several League members volunteered to market the clothes for a year.

The project grew successfully, at which point the Junior League began to form a corporation. With the help of local businessmen, a board of directors was formed and was divided equally among businessmen, Junior League members, and craftsmen.

The corporation is planned to act eventually as a self-supporting business, and, as an initial boost, the Junior League pledged to pay the coordinator's salary for two years. Southwestern Community Action Council, Inc., for its part agreed to provide office space, secretarial help, telephone and mileage costs. The corporation is now beginning its second year and is growing rapidly.



Presently about 90 women in a four-county area are receiving supplemental income from their labor. In the next year the gross income is expected to double so that many of the women would receive a full income and be removed from the welfare rolls.

This, of course, is the ultimate goal of any economic development project but fringe benefits of this type of project are exciting both for those helping and those being helped. Because the fashions are built on native designs and skills such as patchwork, applique, embroidery, quilting, tatting and other needlecrafts, the women are realizing that they *do* have something to offer the world. The community had lost sight of this rich heritage of West Virginia and is now beginning to appreciate it again. Appalachian Heritage weekends have been held frequently.

The women, old and young, of Appalachia are making a different name for the area and it's one they are proud of.

Suggested Approaches to Programming on the Community Level

No single system of programs in the arts will be applicable to all the aged. Programs have to be devised that take into account their ethnic differences, economic limitations, health impairments and educational levels. Most important, programs have to be devised with the active participation of the elderly—the people supposed to be served.

Two vicissitudes exist in the world of the aged which must be considered when planning programs in the arts as in other areas: a very real fear of participating in activities scheduled after dark and the general lack of adequate public transportation systems. There will be limited success in planning and executing programs that require either travel off the beaten track or attendance at nighttime performances, unless transportation or escort service is available or provided. The following programs are offered with these considerations in mind.

Programmatic Considerations:

- An *Artist in Residence Program* is an excellent means of incorporating the arts into senior centers, homes for the aged, community mental health centers, nursing homes, housing projects or hospitals. Ideally, participants are recognized artists from local areas or nearby communities who are paid to spend a predetermined period of time within the institution—conducting workshops, informal seminars or special arts programs representative of their chosen field and geared to the needs of the older people involved.

Examples:

—An area's publishing poet presents poetry readings and encourages the older people to read poems they have composed; from this initial stage, a poetry workshop and a publication of the students' efforts can naturally evolve.

—A professional dancer, with the aid of a musician, can trace the history of dance through discussion and demonstration.

Once the artist establishes rapport with his groups, he may wish to broaden their scope by exposing them to other examples of his art form. A dancer, for example, might be able to arrange a field trip to the rehearsal

of a visiting dance group; there the artist can sustain the workshop atmosphere by explaining to his class what is happening and why. The important element in this kind of exposure is its informality; hopefully, the older adults will feel comfortable and will want to come back for more. For the institutionalized aged, who are unable to leave the premises, the dancer can come to them and hold an open rehearsal or short recital.

The Artist in Residence Program can also be used as a launch-pad for a related apprenticeship program. Senior artists living in retirement could be encouraged to take part in the series with the hope of succeeding the visiting artist in an "in-house" capacity—as either a volunteer or a part-time employee.

This arrangement would not preclude the continuation of the Artist in Residence Program. Rather, it would encourage the in-house artist to become the cultural conscience of the group and to keep initiating other cultural programs.

Katherine Dunham, dancer and educator, feels that the true function of artists dealing with a community is to listen to, and understand the needs of the people. She cautions that there is no such thing as being there as an artist on a cultural mission without being there on a total mission.

- *Young student artists* in preparation for a formal presentation can be encouraged to present a series of recitals before older audiences at senior centers or homes for the aged. The student performer would be received warmly and appreciatively and, in such an atmosphere, would blossom and feel more secure in his own ability. If and when a mistake is made in the performance, so much the better, for a young person's human frailty shows the older audience that they are not alone.

- *A musical mobile unit* can be electronically outfitted to serve as an outdoor portable sound stage. During good weather the mobile unit can visit hospitals, homes for the aged and nursing homes to bring recorded or live musical programs to the residents.

  The unit can be manned and maintained by retired teamsters, machinists and mechanics. Retired musicians can present the live performances and assist in the selection of records or tapes to be used for a recorded concert. A mobile unit would have the flexibility required to position itself on a warm evening where the bedridden could hear and perhaps even see the performance.

- Members of senior clubs or centers can join in the promotion of a specially-programmed bi-generational *Twofers Matinee* (two tickets for the price of one) to

which they are asked to bring a child as their companion. The child could be a grandchild, a neighbor's child, a girl or boy from an orphanage or other institutions. The older person would have the privilege of hosting the child and also feel a part of the movement to build future audiences.

- Senior clubs or centers can form cultural discussion groups that meet in their own facilities with invited guests, as well as arrange for informal gatherings at cultural institutions to meet their staffs and become acquainted with their inner workings. *Visiting Senior Seminars* can be planned with a minimum of effort on the part of the cultural institution. A morning session offering coffee, buns and conversation will suffice, so long as the staff demonstrates a sincere interest and hospitality toward its elderly guests. Older people have a well-developed sixth sense for spotting paternalism.

- A local photography specialist can discuss and demonstrate simple picture-taking techniques, and present an exhibit of pictures taken with the most inexpensive camera equipment. If there is enough interest, he can establish a basic course entitled *A Brownie's Eye View of the World,* and eventually conduct field trips to teach his advanced students more complicated techniques. Arrangements can also be made for visits to photography studios and to galleries specializing in photographic art. The students can finish the course with a show of their own work.

  A local photographic equipment store might promote such a program by lending the camera and giving film and developing services. After all, such a program gains a new consumer market for the proprietor if the seniors are bitten by the shutter bug.

- *Silent Film Festivals* can be established in local nursing homes, homes for the aged and hospitals. Members of senior clubs and centers can arrange for the showings, track down the silent film classics (in libraries or private collections) and take the show on the road. Charlie Chaplin in "The Kid" and "The Gold Rush," Buster Keaton in "The General," Douglas Fairbanks in "The Thief of Baghdad" are but a few of the films older people remember and could enjoy once again.

  The Greater Middletown Arts Council, through a grant from the New York State Arts Council, is expanding its silent film program to include presentations at the Middletown State Hospital. Additional community funds are being sought to extend the film program to nursing homes in the area.

- For more than 20 years Young Audiences, Inc., has brought music education programs into the elementary school systems of the nation. Skilled artists have

helped children explore and understand the many creative and critical aspects of music. Standards are maintained with the help of a team of experienced concert supervisors who submit reports to the music director of the local chapter. While in some instances the *Concert Coverage Committees* are composed of inexperienced lay people, it is recommended that experts—retired musicians, music educators, and amateur musicians—be encouraged to assume this form of supporive service for Young Audiences, Inc.

- *A Telephone Information System* for the arts can be set up to answer such questions as:
  a. Where and how discount tickets can be purchased.
  b. What arts organizations offer free programs.
  c. What organizations offer volunteer opportunities in the arts.
  d. Where and what kind of transportation is available.

- Set up a *Local Talent Bank* of retired professionals from the arts who would offer their talents and expertise to senior centers, nursing homes, housing projects, and church groups to assist in upgrading the arts programs now being offered there.

- *Oral History:*

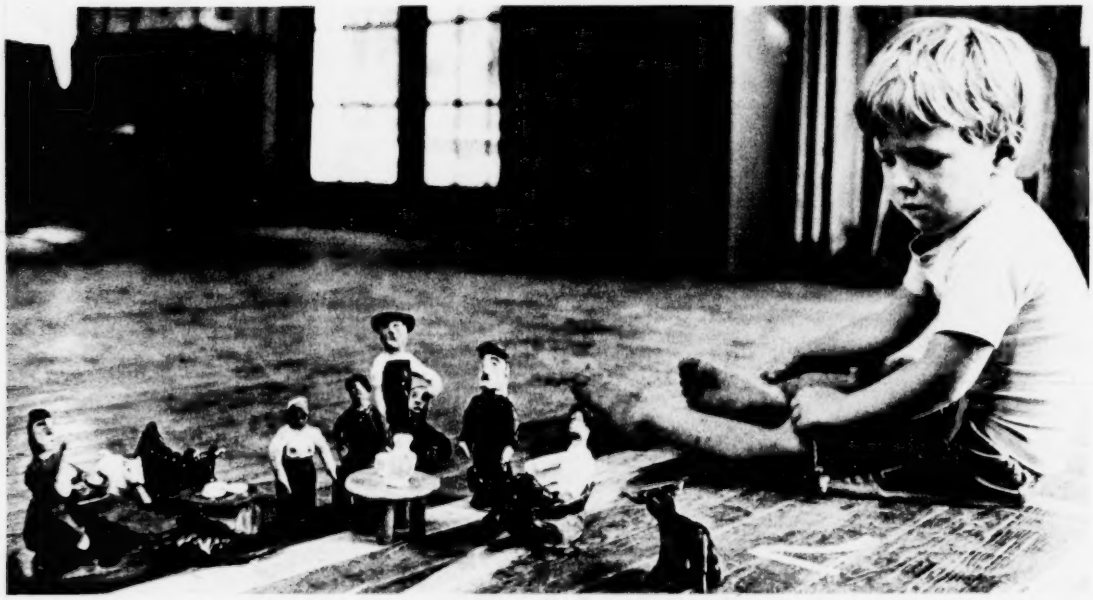
  There are bits and pieces of historical and personal memoirs of older people being preserved by means of taped interviews. These efforts are isolated instances of cultural preservation and are usually inaccessible to the general public.

  Cultural Centers can initiate programs to record on videotape these personal memoirs, especially those of older Americans in the performing arts. Recollections of their rich life experiences can be made available to the public through a videotape cassette lending library or outright purchase from the Library of Congress.

- *Historical Images:*

  Older craftsmen can build a shadow box replica of an historic national event or a vivid scene from one's childhood. This type of project would require input from many talented persons, including skilled carpenters, painters, and costume designers.

  A research group would complement the work of the designers and builders by documenting the period and event for the historical image. Another group can be coached by retired actors and actresses to give read-



ings or improvisational conversations (oral memoirs) concerning the event. Elementary schools might be interested in making this living history part of a social studies or history course.

- *A Vest Pocket Directory of Cultural Activities* could be issued in various communities to provide information about bus routes, walking directions, times open, and telephone numbers of various cultural institutions and arts information and referral services.

- A special assistant to the Director of Health Services and Mental Health Administration, suggests for older people confined to institutions, the introduction of interesting and comprehensive hobby-type kits and secondly, the adaptation of available facilities in institutions to serve as sites for cultural activities. If implemented, both proposals could help prevent loneliness, anxiety and boredom.

  He recommends that each kit contain a vast array of interesting items comprised mainly of surplus materials that have visual, tactile or odor-sense appeal. For example, the kits can contain books, old magazines, museum handouts, maps, pictures, various small collections (shells, coins, coral, minerals, stamps, etc.) games, puzzles, travel folders, magic items, materials for arts and crafts, and items of historical and cultural interest such as replicas of old documents and playbills. The hobby kits may be housed in cardboard boxes, attaché cases, or rolling carts.

Many items are humorous or gimmicky. Ideally, they project the user into a different setting. Generally, they make good conversation pieces, lead to activities, and stimulate visitors to bring additional items. A few small trials by hospitalbound and homebound patients yielded gratifying results. A study indicates that the kits were used over and over again for prolonged periods of time by the patients, members of their families, and visitors. Kits can be developed by almost anyone in the community, particularly by senior center groups, church groups, art class students and school classes. Out of this service can grow a continuing relationship with the facilities that use their products.

The second proposal is of a broader nature. A culturally sterile environment, the project director notes, should be avoided in the design, construction, and decor of facilities for chronic disease hospitals, nursing homes and old age homes. Instead, the walls should permit the rotation of pictures, projects or exhibits, and adequate enclosed exhibit space should be provided in hallways so that local collectors and educational and cultural institutions will be attracted to the facility to exhibit their collections and hold informal workshops to discuss them.

Various music and drama groups throughout the community should also have space made available to them so that they may hold their rehearsals or some classes in such facilities. The development of space for cultural activities would attract persons in the community who have talents but who have not been contributing them to the isolated and culturally deprived segment of our population.

- Travel is a favorite leisure-time pursuit for older persons. Most centers, church groups, golden age clubs, or retired groups schedule day trips every month. Weekend and other short jaunts are frequent and for some, a yearly tour abroad is a highlight.

  Cultural Centers can arrange bargain mid-week (Tuesday and Wednesday) travel packages that would allow older people to visit without the weekend strains of tourist congestion and reservation difficulties. A variety of tour packages can be arranged so that spouses and singles not interested in the arts could come along, and pursue other interests that do not conflict with the centers programs.

- *Establish a Videotape Studio*

  a. Arrange for the donation or cooperative purchase of videotape equipment: Video camera, player and recorder and TV set.

  b. Teach older people the techniques of using videotape and systems.

c. Allow them to experiment with this fascinating medium—to create, perform in, and view their own productions.

d. Initiate taping programs that encourage older people to use the services available to them in a community.

e. Tape programs that show older people where to find cultural opportunities in their community.

f. Tape programs that inform older people of employment opportunities available to them in their community through the arts.

g. Make tapes for the institutionalized aged or shut-ins.

h. Begin a lending library of tapes about the aging and/or a video network of programs for sale or rent.

i. Tape programs to be shown in a lounge for walk-in visitors. The subject matter can be instructive, entertaining or controversial in nature.

j. Open a videotape theatre.

The concept of a videotape studio is an example of a practical introduction for older people to experiment with the use of television as a creative form of self-expression. This experience could lead in turn to the full development and utilization of communications technologies such as cable T.V., two-way communications and information systems.

- In 1964, NCOA, with the sponsorship of The Baldwin Piano and Organ Company, initiated a small demonstration social music program among older people. The purpose of the project was to test a belief that people of advanced years, some with and some without previous musical training, and some with physical or social handicaps, could meet and enjoy the challenge of a new experience in learning. An NCOA publication, *Music in Autumn*, is the report of this successful demonstration project conducted in five cities.

  Almost ten years later, the May 1972 issue of *Aging Magazine* (a publication of the Administration on Aging, HEW) reports about a program called Keyboard Skills for Seniors, which is being conducted by the University of Wisconsin Extension Arts under a one-year Older Americans Act Title III grant, from the Wisconsin State Division on Aging. Under the program, more than 100 Seniors are attending classes on how to play electronic spinet organs in three senior centers in Wisconsin.

  An Associate Professor of Music is in charge of the project which employs professional music teachers to give instruction. The hidden objective of this project is to attract to senior centers older people who had not previously been engaged in center activities.

This "project within a project" is successfully using music as an outreach technique.

- *A Contemporary Chautauqua of Arts and Crafts:*

  An ever changing mobile unit can travel the area (city or county) to demonstrate the latest materials, skills, methods and techniques to be applied in the teaching of creative activities to any audience.

  Young artist-teachers can unite with older or retired artist-teachers to demonstrate the best of the traditional arts and crafts and to introduce the latest skills and art forms.

- *Costume Clinic:* Sewing, popular in most of the centers or clubs around the country, is a creative activity that can be applied to another art form, drama. Older seamstresses can make their talents available to budding neighborhood drama groups for the design, creation, alteration or repair of costumes. *The Costume Clinic* can be housed in a senior center or other facility, which might also offer space for the groups' rehearsals.

- *Scene Shop:* For older people who do not wish to share center stage as performers, there are other opportuni-

ties to get closer to the dramatic arts. Under proper direction they can apply their talents, for example, to scenic design and set building. Housed in any convenient and existing facility such as a church, senior center, union hall, or school the scene shop can supply supportive materials to amateur production groups. This type of activity is an excellent means of involving more men since special skills, such as carpentry, are in great demand.

- *Touring Showmobiles:* Patterned on the medieval theatre wagon and equipped to carry scenery, costumes, lights and a sound system, showmobiles are a convenient means of bringing drama to the people. They can pull into parks, school playgrounds, recreation areas and street corners and there be transformed into self-contained theatres.

  A retired corps of actors and actresses, musicians and supportive people of all ages can man a showmobile and concentrate on taking performances to older people wherever they are. Housing projects, churches, homes for the aged, hospitals, senior centers, and neighborhoods that contain a high concentration of older people can all be visited during the warmer seasons.

- *Mobile Workshop:* A festival of touring Showmobiles featuring different art forms and manned by people of all ages can gather in one location to exchange information of a technical and artistic nature.

  The mobile workshop can be coordinated and planned by state or community arts councils and held each summer in different areas of the country, preferably in a setting accessible to the entire community.

- *Encore Theatre* can be a theatre company devoted to the preservation of old legends, folklore, plays, stories and songs belonging to the many diverse cultures that make up our country.

  Retired actors and actresses, in concert with younger thespians, can share the rich traditions of the arts with the modern community. If possible the subjects they present should reflect a local area's interests and the ethnic traditions it wishes to preserve.

A Human Equation

"Age does not stop creative growth, its satisfactions and developmental values. On the contrary, it frees the individual for participation, enjoyment and increased appreciation of many personally and humanly meaningful activities. If programs are structured to provide for the maximum personal involvement of each individual, the arts, through creative activities as well as productions, can help the aged become increasingly enriching selves."

Stanley A. Czurles,
"Enriching Retirement
Living Through the Arts"
Paper presented in a
seminar at Union College,
Schenectady, N. Y.,
June 19-21, 1969.

The realization that the elderly can be a *resource* for the country rather than a problem has been a long time coming. A national policy on the aging is emerging but this affirmative philosophy will not become a way of life until social institutions—whether cultural, educational or recreational—reappraise their roles and examine their attitudes concerning older people and separate myth and misconception from fact.

In the still isolated world of the aging, there are a great many deficiencies. This prospectus attempts to illuminate one of them: a cultural lack in the quality of life of the aging. Hopefully, program developers in the fields of the arts and the aging will find nubs of ideas and devise new ideas which they will want to develop in other communities.

While involvement in cultural activities may not be a matter of life and death for older persons, it can be a matter of happiness or unhappiness, usefulness or uselessness.

Mme. Simone de Beauvoir, in her recent volume *The Coming of Age*, writes: "Old age exposes the failure of our entire civilization. There is only one solution if old age is not to be an absurd parody of our former life, and that is to go on pursuing ends that give our existence meaning—devotion to individuals, to groups or to causes, social, political, intellectual or to creative work."

As our society moves closer to enabling the aged to gain an adequate income, decent housing or secure dependable health services, it must also assure that the family of man and its institutions includes them in opportunities to enjoy the full human experience.

Footnotes

1. U. S. Congress, Senate, Special Committee on Aging, *Older Americans and Transportation, A Crisis in Mobility*, December, 1970.
2. Paper presented at the Retirement Planning Leadership Conference conducted by the Industrial Relations Center, University of Chicago, March 1-4, 1970.
3. U. S. Congress, Senate, Special Committee on Aging, "Every Tenth American," *Development in Aging*, p. XX, 1970.
4. U. S. Congress, Senate, Special Committee on Aging, Hearing, Long Range Program and Research Needs in Aging and Related Fields, Washington, D. C., December 5-6, 1967.
5. U. S. Congress. *John F. Kennedy Center Act: Public Law* 85-874, 72 stat., As amended, 85th Congress, September 2, 1958.
6. Max Kaplan, "Leisure and the Elderly," in *Handbook to the Modern World* (Anthony Bland, Inc., London, 1970).

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Resources

John F. Kennedy Center for the Performing Arts
Washington, D. C. 20566

National Council on the Aging
1828 L Street, N. W.
Washington, D. C. 20036

National Foundation for the Arts and Humanities
National Endowment for the Arts
806 Fifteenth Street, N. W.
Washington, D. C. 20506

National Endowment for the Humanities
806 Fifteenth Street, N. W.
Washington, D. C. 20506

REGIONAL OFFICES—The National Council on the Aging and Administration on Aging

Region I—Boston:
NCOA
84 State Street
Suite 514
Boston, Massachusetts 02109

Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont

AoA
J. F. Kennedy Federal Building
Government Center
Boston, Massachusetts 02203

Region II—New York:
NCOA
200 Park Avenue, South
New York, New York 10003

New Jersey, New York, Puerto Rico, Virgin Islands

AoA
26 Federal Plaza
SRS, AoA
New York, New York 10007

Region III—Philadelphia:
NCOA
Merlin Towers
Suite 505
1518 Walnut Street
Philadelphia, Pennsylvania 19102

Delaware, District of Columbia, Maryland, Pennsylvania, Virginia, West Virginia

AoA
P.O. Box 12900
Philadelphia, Pennsylvania 19108

Region IV—Atlanta:
NCOA
1616 Rhodes—Haverty Bldg.
134 Peachtree Street, N. W.
Atlanta, Georgia 30303

Florida, Georgia, Kentucky, Mississippi, North Carolina, South Carolina, Tennessee, Alabama

AoA
50 Seventh Street, N. E.
Room 404
Atlanta, Georgia 30323

Region V—Chicago:
NCOA
330 South Wells Street
Room 1106
Chicago, Illinois 60606

Indiana, Michigan, Minnesota, Ohio, Wisconsin, Illinois

AoA
30th Floor
300 South Wacker Dr.
Chicago, Illinois 60606

Region VI—Dallas
NCOA
Main Bank Building, Room 1020
810 Main Street
Dallas, Texas 75202

Arkansas, Louisiana, New Mexico, Oklahoma, Texas

AoA
1114 Commerce Street
Dallas, Texas 75202

Region VII—Kansas City:
NCOA
906 Grand Avenue
Kansas City, Missouri 64106

Iowa, Kansas, Missouri, Nebraska

AoA
601 East 12th Street
Kansas City, Missouri 64106

Region VIII—Denver:
NCOA
910 16th Street
Suite 424
University Building
Denver, Colorado 80202

Colorado, Idaho, Montana, Utah, Wyoming, North Dakota, South Dakota

AoA
19th and Stout Streets
Room 9017
Federal Office Building
Denver, Colorado 80202

Region IX—San Francisco:
NCOA
1182 Market Street
San Francisco, California 94102

Arizona, California, Hawaii, Nevada, Guam, Pacific Trust Territories

AoA
50 Fulton Street, Room 170
Federal Office Building
San Francisco, California 94102

Region X—Seattle:
NCOA
Arcade Building, Room 4140
1319 Second Avenue
Seattle, Washington 98101

Alaska, Idaho, Oregon, Washington

AoA
1319 Second Avenue, Mezzanine
Floor, Arcade Building
Seattle, Washington 98101

Directory of State Agencies

* Agency Designated to Implement Older Americans Program
\# Unit Responsible for Day-to-Day Operations of the Older Americans Program

** No State Plan Approved

ALABAMA

*# Commission on Aging
740 Madison Avenue
Montgomery 36104

ALASKA

* Department of Health and Social Services Pouch H
Juneau 99801

\# Office of Aging
Department of Health and Social Services Pouch H
Juneau 99801

ARIZONA

* Department of Public Welfare
State Office Building
1624 West Adams Street
Phoenix 85007

\# Division for Aging
State Department of Public Welfare
1624 West Adams Street
Phoenix 85007

ARKANSAS

* Dept. of Social and Rehabilitation Services
601-3 Capitol Hill Building
Little Rock 72201

\# 4313 W. Markham
Hendrix Hall—P.O. Box 2179
Little Rock 72203

CALIFORNIA

* Department of Human Resources Development—Office Building #1
915 Capitol Mall
Sacramento 95814

\# Commission on Aging
800 Capitol Mall—Room 2105
Sacramento 95814

COLORADO

* Department of Social Services
1575 Sherman Street
Denver 80203

\# Division of Services for the Aging
Department of Social Services
1575 Sherman Street
Denver 80203

CONNECTICUT

*# Department on Aging
90 Washington Street
Room 312
Hartford 06115

DELAWARE

* Department of Health and Social Services
P. O. Box 309
Wilmington 19805

\# Bureau of Aging
Division of Social Services
Department of Health and Social Services
2407 Lancaster Avenue
Wilmington 19805

DISTRICT OF COLUMBIA

*# Department of Human Resources
122 C Street, N. W.
Room 803
Washington 20001

*# Office of Services to the Aged
Department of Human Resources
122 C Street, N. W.
Washington 20001

FLORIDA

* Department of Health and Rehabilitative Services
IBM Branch Office Building
660 Appalachia Parkway
Tallahassee 32304

\# Division of Family Services
Department of Health and Rehabilitative Services
P. O. Box 2050—5920 Arlington Expressway
Jacksonville 32203

GEORGIA

*# Department of Human Resources, Office of Aging
Suite 301
1372 Peachtree Street, N. E.
Atlanta 30309

GUAM

* Department of Public Health and Social Services
P. O. Box 2816
Agana 96813

\# Office of Aging
Department of Public Health and Social Services
P. O. Box 2816
Agana 96813

HAWAII

*# Commission on Aging
250 S. King Street
Honolulu 96813

IDAHO

* Department of Special Services
Capitol Annex #7
509 North 5th Street
Boise 83707

\# Office on Aging
Capitol Annex #7
509 North 5th Street
Boise 83707

ILLINOIS

* Department of Public Aid
State Office Building
618 E. Washington Street
Springfield 62706

Section on Services for Aging
Illinois Department of Public Aid
209 W. Jackson Blvd. Room 602
Chicago, Illinois 60606

INDIANA

*# Indiana Commission on the Aging and Aged
Graphic Arts Bldg.
215 North Senate Avenue
Indianapolis 46202

IOWA

*# Commission on Aging
State Office Building
Des Moines 50319

KANSAS

* Department of Social Welfare
State Office Building
Topeka 66612

Division of Services for the Aging
Department of Social Welfare
State Office Building
Topeka 66612

KENTUCKY

*# Commission on Aging
207 Holmes Street
Frankfort 40601

LOUISIANA

*# Commission on Aging
P. O. Box 44282
Capitol Station
Baton Rouge 70804

MAINE

* Department of Health and Welfare
State House
Augusta 04330

Services for Aging, Community
Services Unit
Department of Health and Welfare
State House
Augusta 04330

MARYLAND

* Department of Employment Security and
Social Services
Room 600, 1100 North Eutaw Street
Baltimore 21201

Commission on Aging
State Office Building
301 West Preston Street
Baltimore 21201

MASSACHUSETTS

* Department of Elder Affairs
State Office Building
18 Tremont Street
Boston 02109

Bureau of Aging
Department of Elder Affairs
141 Milk Street
Boston 02109

MICHIGAN
*# Department of Social Services
Commerce Center Building
300 South Capitol Avenue
Lansing 48926

MINNESOTA
*# Governor's Citizen's Council on Aging
277 West University Avenue
St. Paul 55103

MISSISSIPPI
*# Council on Aging
P. O. Box 5136 Fondren Station
2906 North State Street
Jackson 39216

MISSOURI
* Department of Community Affairs
505 Missouri Blvd.
Jefferson City 65101

Office of Aging
Department of Community Affairs
505 Missouri Blvd.
Jefferson City 65101

MONTANA
*# Commission on Aging
Penkay Eagles Manor
715 Fee Street
Helena 59601

NEBRASKA
*# Commission on Aging
State House Station 94784
Lincoln 68509

NEVADA
* Department of Health, Welfare and Rehabilitation
515 East Musser Street
Carson City 89701

Division of Aging Services
Department of Health, Welfare and Rehabilitation
308 North Curry Street
Carson City 89701

NEW HAMPSHIRE
*# Council on Aging
P. O. Box 786
71 South Main Street
Concord 03301

NEW JERSEY
*# Division on Aging
Department of Community Affairs
P. O. Box 2768
363 West State Street
Trenton 08625

NEW MEXICO
*# State Commission on Aging
408 Galisteo—Village Building
Santa Fe 87501

NEW YORK
*# Office for the Aging
New York State Exec. Department
855 Central Avenue
Albany 12206

NORTH CAROLINA

*≠ Governor's Coordinating
Council on Aging
213 Hillsborough Street
Raleigh 27603

NORTH DAKOTA

* Public Welfare Board
State Capitol Building
Bismarck 58501

≠ Aging Services
Public Welfare Board
Randal Professional Building
Route 1
Bismarck 58501

OHIO

* Department of Mental Health and
Mental Retardation
State Office Building
Columbus 43215

≠ Division of Administration on Aging
Department of Mental Health
and Mental Retardation
State Office Building
Columbus 43215

OKLAHOMA

* Department of Institutions
Social and Rehabilitative Services
Box 25352, Capitol Station
Oklahoma City 73125

Special Unit on Aging
Department of Institutions
Social and Rehabilitative Services
Box 25352, Capitol Station
Oklahoma City 73125

OREGON

* Human Resources Department
315 Public Service Building
Salem 97310

State Program on Aging
315 Public Service Building
Salem 97310

PENNSYLVANIA

* Department of Public Welfare
Health and Welfare Building
Harrisburg 17120

≠ Bureau for the Aging
Office of Adult Programs
Department of Public Welfare
Harrisburg 17120

PUERTO RICO

* Department of Social Services
P. O. Box 11697
Santurce 00908

Gericulture Commission
Department of Social Services
Apartado 11697
Santurce 00908

RHODE ISLAND

* Department of Community Affairs
289 Promenade Street
Providence 02903

\= Division of Services for Aging
Department of Community Affairs
289 Promenade Street
Providence 02903

SAMOA

** Department of Manpower Resources
Governor of American Samoa
Pago Pago, American Samoa 96920

SOUTH CAROLINA

*= Commission on Aging
2414 Bull Street
Columbia 29201

SOUTH DAKOTA

* State Department of Health
State Capitol Building
Pierre 57501

\= Programs on Aging
State Department of Health
State Capitol Building
Pierre 57501

TENNESSEE

*= Governor's Committee on Aging
P. O. Box 12786
Capitol Station
Austin 78711

TEXAS

*= Governor's Committee on Aging
P. O. Box 12786
Capitol Station
Austin 78711

TRUST TERRITORY OF THE PACIFIC

*= Office of Aging
Government of the Trust
Territory of the Pacific Islands
Saipan, Mariana Islands 96950

UTAH

* Department of Social Services
221 State Capitol Building
Salt Lake City 84114

\= Division of Aging
353 East 2nd South
Salt Lake City 84114

VERMONT

* Department of Human Services
State House
Montpelier 05602

\= Office on Aging
Department of Human Services
126 Main Street
Montpelier 05602

VIRGINIA

* Division of State Planning and Community Affairs
109 Governor Street
Richmond 23219

≠ Gerontology Planning Section
Division of State Planning and Community Affairs
109 Governor Street
Richmond 23219

VIRGIN ISLANDS

*≠ Virgin Island Commission on Aging
P. O. Box 539
Charlotte Amalie
St. Thomas 00801

WASHINGTON

* Department of Social and Health Services
P. O. Box 1788
Olympia 98504

≠ State Council on Aging
Department of Social and Health Services
P. O. Box 1162, 410 West Fifth
Olympia 98501

WEST VIRGINIA

*≠ Commission on Aging
State Capitol, Room 420-26
1800 Washington Street East
Charleston 25305

WISCONSIN

* Department of Health and Social Services
State Office Building, Room 690
1 West Wilson Street
Madison 53702

≠ Division on Aging
Department of Health and Social Services
State Office Building—690
1 West Wilson Street
Madison 53702

WYOMING

* Department of Health and Social Services
Division of Public Assistance and Social Services
State Office Building
Cheyenne 82001

≠ Aging Services
Department of Health and Social Services
Division of Public Assistance and Social Services
State Office Building
Cheyenne 82001

State Arts Council Offices

Alabama State Council on the Arts & Humanities
513 Madison Avenue, Suite 224
Montgomery, Alabama 36104
(205) 269-7804

Alaska State Council on the Arts
Mackay Building, 338 Denali Street
Anchorage, Alaska 99501
(907) 279-3824

American Samoa Arts Council
Office of the Governor
Pago Pago, American Samoa 96920

Arizona Commission on the Arts & Humanities
6330 North Seventh Street
Phoenix, Arizona 85014
(602) 271-5884

The Office of Arkansas State Arts and Humanities
Department of Planning
5th Floor Capitol Hill Building
Little Rock, Arkansas 72201
(501) 371-1211

California Arts Commission
1020 "O" Street, Room A-124
Sacramento, California 95814
(916) 445-1530

The Colorado Council on the Arts & Humanities
1550 Lincoln Street, Room 205
Denver, Colorado 80203
(303) 892-2617 or 892-2618

Connecticut Commission on the Arts
340 Capitol Avenue
Hartford, Connecticut 06106
(203) 566-4770

Delaware State Arts Council
601 Delaware Avenue
Wilmington, Delaware 19801
(302) 654-3159

D. C. Commission on the Arts
1329 "E" Street, N.W. (543 Munsey Building)
Washington, D.C. 20004
(202) 629-5123 or 629-5124

Fine Arts Council of Florida
Division of Cultural Affairs
Department of State
The Capitol Building
Tallahassee, Florida 32304
(904) 224-4412

Georgia Commission on the Arts
Arts Section
Office of Planning and Budget
706 Peachtree Center South
225 Peachtree Street, N.E.
Atlanta, Georgia 30303
(404) 524-6672

Insular Arts Council of Guam
P. O. Box EK
Agana, Guam 96910
749-2466

Hawaii State Foundation on Culture and the Arts
250 South King Street, Room 310
Honolulu, Hawaii 96813
(808) 536-7081

Idaho State Commission on Arts & Humanities
P. O. Box 577
Boise, Idaho 83701
(208) 384-2119

Illinois Arts Council
111 North Wabash Avenue, Room 1610
Chicago, Illinois 60602
(312) 793-3520

Indiana State Arts Commission
Thomas Building, Room 815
15 East Washington Street
Indianapolis, Indiana 46204
(317) 633-5649

Iowa State Arts Council
State Capitol Building
Des Moines, Iowa 50319
(515) 281-5297

Kansas Cultural Arts Commission
352 North Broadway, Suite 204
Wichita, Kansas 67202
(316) AM 2-1704 or AM 2-2803

Kentucky Arts Commission
Room 614 Capitol Plaza Tower
Frankfort, Kentucky 40601
(502) 564-3757

Louisiana Council for Music and the Performing Arts, Inc.
Suite 804 International Building
611 Gravier Street
New Orleans, Louisiana 70130
(504) 527-5070

Maine State Commission on the Arts & Humanities
State House
Augusta, Maine 04330
(207) 289-2724

Maryland Arts Council
15 West Mulberry
Baltimore, Maryland 21210
(301) 685-7470

Massachusetts Council on the Arts & Humanities
14 Beacon Street
Boston, Massachusetts 02108
(617) 727-3668

Michigan Council for the Arts
10125 East Jefferson Avenue
Detroit, Michigan 48214
(313) 222-1090

Minnesota State Arts Council
100 East 22nd Street
Minneapolis, Minnesota 55404
(612) 221-2059

Mississippi Arts Commission
State Executive Building
P.O. Box 1341
Jackson, Mississippi 39205
(601) 354-7336

Missouri State Council on the Arts
Suite 410, 111 South Bemiston
St. Louis, Missouri 63105
(314) 721-1672

Montana Arts Council
Fine Arts Building, Room 310
University of Montana
Missoula, Montana 59801
(406) 243-4883 or 243-2441

Nebraska Arts Council
P. O. Box 1536
Omaha, Nebraska 68101
(402) 345-2542

Nevada State Council on the Arts
124 West Taylor Street
P. O. Box 208
Reno, Nevada 89504
(702) 323-2116

New Hampshire Commission on the Arts
3 Capitol Street
Concord, New Hampshire 03301
(603) 271-2780

New Jersey State Council on the Arts
27 West State Street
Trenton, New Jersey 08608
(609) 292-6130

New Mexico Arts Commission
Lew Wallace Building—State Capitol
Santa Fe, New Mexico 87501
(505) 827-2159

New York State Council on the Arts
250 West 57th Street
New York, New York 10019
(212) 586-2040

North Carolina Arts Council
101 North Person Street, Room 245
Raleigh, North Carolina 27601
(919) 829-7897

North Dakota Council on the Arts & Humanities
c/o Department of English
North Dakota State University
Fargo, North Dakota 58102
(701) 237-7143

Ohio Arts Council
50 West Borad Street, Suite 2840
Columbus, Ohio 43215
(614) 469-2613

Oklahoma Arts & Humanities Council
1426 Northeast Expressway
Oklahoma City, Oklahoma 73111
(405) 521-2660

Oregon Arts Commission
328 Oregon Building, 494 State Street
Salem, Oregon 97310
(503) 378-3625

Commonwealth of Pennsylvania Council on the Arts
503 North Front Street
Harrisburg, Pennsylvania 17101
(717) 787-6883

Institute of Puerto Rican Culture
Apartado Postal 4184
San Juan, Puerto Rico 00905
(809) 723-2115

Rhode Island State Council on the Arts
4365 Post Road
East Greenwich, Rhode Island 02818
(401) 884-6410

South Carolina Arts Commission
1001 Main Street, Room 202-A
Columbia, South Carolina 29201
(803) 758-3442

South Dakota State Fine Arts Council
108 West 11th Street
Sioux Falls, South Dakota 57102
(605) 336-8050, x685

Tennessee Arts Commission
507 State Office Building
Nashville, Tennessee 37219
(615) 741-2296

Texas Commission on the Arts & Humanities
818 Brown Building
Austin, Texas 78701
(512) GR 2-8237

Utah State Division of Fine Arts
609 East South Temple Street
Salt Lake City, Utah 84102
(801) 328-5895

Vermont Council on the Arts, Inc.
136 State Street
Montpelier, Vermont 05602
(802) 828-3291

Virginia Commission of the Arts & Humanities
Ninth Street Office Building, Room 932
Richmond, Virginia 23219
(703) 770-4492 or 770-3591

Virgin Islands Council on the Arts
Caravelle Arcade
Christiansted, St. Croix
U.S. Virgin Islands 00820
(809) 773-3075, x3

Washington State Arts Commission
4800 Capitol Boulevard
Olympia, Washington 98504
(206) 753-3860

West Virginia Arts & Humanities Council
State Office Building 6, Room B-531
1900 Washington Street, East
Charleston, West Virginia 25305
(304) 348-3711

Wisconsin Arts Council
P. O. Box 3356
Madison, Wisconsin 53704
(608) 266-0190

Wyoming Council on the Arts
P. O. Box 3033
Casper, Wyoming 82601
(307) 265-5434

National Arts Organizations

Membership Associations Serving the Arts

Academy of American Poets
1078 Madison Avenue
New York, New York 10028
Purpose: To encourage, stimulate, and foster American poetry.

American Association of Museums
2233 Wisconsin Avenue, N. W.
Washington, D. C. 20007
Purpose: To promote the goals of museums as cultural, educational, and scientific centers in the United States.

American Community Theatre Association
Suite 500
1317 F Street, N. W.
Washington, D. C. 20004
Purpose: To unify the aims and efforts of community theatres in the United States; to promote and develop highest possible standards in all phases of community theatre production; to provide a meeting ground for community theatre work and encourage closer cooperation between individuals and organizations at local, state, regional and national levels.

American Crafts Council
44 West 53 Street
New York, New York 10019
Purpose: To promote American craftsmen and their work as part of the cultural influence in our society; to encourage close relationship between the artist, designer, and industry.

American Dance Guild, Inc.
2 Riverview Place
Hastings-on-Hudson, New York 10706
Purpose: To foster and extend dance as an art form in accordance with the highest standards of the profession, and to serve as a generative force in developing the full potential of dance as a major art within the fabric of American life.

American Federation of Arts
41 East 65 Street
New York, New York 10021
Purpose: To serve the art needs of the American people, particularly those in areas without large public collections and institutions; to broaden knowledge and appreciation of past and present arts; to foster a better understanding among nations through international exchange of art.

American Federation of Film Societies
144 Bleecker Street
New York, New York 10012
Purpose: To establish and maintain critical standards for film societies and other film organizations throughout the country, principally in colleges and schools.

The American Film Institute
1815 H Street, N. W .
Washington, D. C. 20006
Purpose: To advance the art of film and television in America by preserving films, providing guidance to film teachers and educators, and through creation of an advanced-training center for filmmakers.

American Music Center
Suite 15–79, 2109 Broadway
New York, New York 10023
Purpose: To foster and encourage the composition of contemporary music and to promote its production, publication, distribution and performance in every possible way.

American Musicological Society, Inc.
201 South 34 Street
Philadelphia, Pennsylvania 19104
Purpose: The advancement of research in the various fields of music as a branch of learning and scholarship.

American Society for Theatre Research
Department of English
Queens College
Flushing, New York 11367
Purpose: To encourage theatre scholarship and to disseminate information on theatre research.

American Symphony Orchestra League
Symphony Hill
P. O. Box 66
Vienna, Virginia 22180
Purpose: To serve as a coordinating, research, and educational agency and clearinghouse for symphony orchestras, musicians, conductors, composers, members of orchestra boards, and women's associations.

American Theatre Association
Suite 500
1317 F Street, N. W.
Washington, D. C. 20004
Purpose: To promote noncommercial theatre at all levels and in all areas, both in practice and in the study of the form.

Associated Councils of the Arts
1564 Broadway
New York, New York 10036
Purpose: To encourage the arts through cooperation with state, provincial, and community arts councils, national arts organizations, and individual leaders in the arts.

Association for Professional Broadcasting Education
1771 N Street, N. W.
Washington, D. C. 20036
Purpose: To improve education in broadcasting by encouraging the adoption and practice of high standards for teachers in the field, providing adequate facilities for exchange of materials and information, bringing together those working in the industry and those in institutions of higher learning, and improving the capabilities and understanding of students entering the broadcasting profession.

Association of American Dance Companies, Inc.
245 West 52 Street
New York, New York 10019
Purpose: To aid nonprofit dance companies of every description in organizational and administrative development.

Association of College and University Concert Managers, Inc.
P. O. Box 2137
Madison, Wisconsin 53701
Purpose: To improve the quality and extent of cultural programming on college and university campuses; to bring together educators responsible for campus presentations of professional music, dance, theatre, lectures, film, and related programs; to share information on the selection, promotion, and presentation of such events; to help develop qualified managerial personnel.

Association of Collegiate Schools of Architecture, Inc.
1785 Massachusetts Avenue, N. W.
Washington, D. C. 20036
Purpose: Advancement of architectural education.

Central Opera Service
Metropolitan Opera
Lincoln Center
New York, New York 10023
Purpose: To foster closer association among civic, community, college, and national opera companies through national and regional conferences, individual consultations, and information services; to assist companies in planning, operation, and achievement of higher artistic standards; to serve as a repository for information on all aspects of opera.

Children's Theatre Association
Suite 500
1317 F Street N. W.
Washington, D. C. 20004
Purpose: To promote children's theatre activities, including creative drama, by educational, community, and private groups; to encourage high standards in all types of children's theatre activity throughout America; to provide opportunities for the exchange of information between professional and volunteer workers in children's theatre.

College Art Association of America
432 Park Avenue South
New York, New York 10016
Purpose: To raise the standards of scholarship and of the teaching of art throughout the country.

College Music Society
College of Music
University of Colorado
Boulder, Colorado 80302
Purpose: To gather, consider, and disseminate ideas on the philosophy and practice of music as an integral part of higher education.

Council of American Artist Societies
112 East 19 Street
New York, New York 10003
Purpose: To promote appreciation of the traditional, the realistic, the figurative work in the arts of painting, sculpture, and graphics through cooperation of the representational-artists organizations.

Dance Division of AAHPER
(American Association for Health, Physical Education, and Recreation)
1201 Sixteenth Street, N. W.
Washington, D. C. 20036
Purpose: To promote continuous development of sound philosophies and policies in all forms of dance in education—elementary, secondary, and college—by providing effective leadership in the improvement of methodology and curriculum.

Foundation for the Extension and Development of the American Professional Theatre, Inc.
165 West 46 Street
New York, New York 10036
Purpose: To guide and counsel those people and groups promoting the expansion and improvement of live professional theatre in America by making available to them necessary information, providing a consulting service, and offering specific advice on request in connection with certain proposed projects.

Music Educators National Conference
1201 Sixteenth Street, N. W.
Washington, D. C. 20036
Purpose: To advance music education; to provide leadership in professional growth for music educators; to serve as a national voice for music education and as a clearinghouse for school music activities and interests; to correlate music education in the United States and other parts of the world.

Music Library Association
Room 329
104 West Huron
Ann Arbor, Michigan 48108
Purpose: To promote the establishment, growth, and use of music libraries; to encourage the collection of music and musical literature in libraries; to further studies in musical bibliography; and to increase efficiency in music library service and administration.

Music Teachers National Association, Inc.
1831 Carew Tower
Cincinnati, Ohio 45202
Purpose: To represent music teachers in studios, conservatories, music schools, public and private schools, and institutions of higher learning.

National Art Education Association
1201 Sixteenth Street, N. W.
Washington, D. C. 20036
Purpose: To promote the study of problems and principles of teaching art; to encourage research and experimentation; to facilitate the professional and personal cooperation of its members; to hold public discussions and programs; to publish articles, reports, and surveys of concern to its membership; to integrate the efforts of others with similar aims.

National Association for American Composers and Conductors, Inc.
133 West 69 Street
New York, New York 10023
Purpose: To encourage and develop American musical talent and to provide opportunity for the presentation of American music.

National Association for Regional Ballet, Inc.
1564 Broadway
New York, New York 10036
Purpose: To develop and encourage increasingly high standards of performance and training among regional, nonprofessional dance companies; to implement the trend toward decentralization of dance in the United States; to help build audiences for dance throughout the country.

National Association of Educational Broadcasters
1346 Connecticut Avenue, N. W.
Washington, D. C. 20036
Purpose: To serve the needs of professionals in broadcasting; to foster creative and effective use of educational technology; to conduct research in all areas of educational radio and television; to expand extensive and diverse services to any individual or institution involved in the field of educational noncommercial radio and television.

National Association of Schools of Music
Suite 650
One Dupont Circle
Washington, D. C. 20036
Purpose: The professional accrediting association for music in higher education.

National Association of Schools of Theatre
Suite 500
1317 F Street, N. W.
Washington, D. C. 20004
Purpose: To provide recognition and eventually accreditation for theatre programs offered in colleges, universities, and professional schools of post-high-school level.

National Association of Teachers of Singing, Inc.
250 West 57 Street
New York, New York 10019
Purpose: To encourage the highest standards of the vocal art and of ethical principles in the teaching of singing and to promote vocal education and research at all levels, both for the enrichment of the general public and the professional advancement of the talented.

National Council of the Arts in Education
Lowell Hall
University of Wisconsin
Madison, Wisconsin 53706
Purpose: To define the roles, problems, and challenges of arts education in society; to promote understanding among the American people of the importance of the arts, particularly in education; to work toward the expansion and enrichment of educational resources and opportunities in the arts.

National Federation of State Poetry Societies, Inc.
Box 53
Gresham, Wisconsin 54128
Purpose: To form a federation of state poetry societies that shall serve to unite poets in bonds of fellowship and understanding.

National Guild of Community Music Schools, Inc.
626 Grove Street
Evanston, Illinois 60201
Purpose: To coordinate the work of community music schools across the country; to stimulate the organization of new community institutions and community agencies.

National Institute for Architectural Education
20 West 40 Street
New York, New York 10018
Purpose: To advance architectural education by evaluating student creativity in design on a national basis; NIAE offers its services free and is not interested in the promotion of "methods" or "styles," but rather in improving and stimulating the creative process in the student.

National Music Council
Suite 15-79
2109 Broadway
New York, New York 10023
Purpose: To provide the member organizations with a forum for the free discussion of problems affecting the national music life of this country; to speak with one voice for music whenever an authoritative expression of opinion is desirable; to provide for the interchange of information among the member organizations.

National Sculpture Society
250 East 51 Street
New York, New York 10022
Purpose: To foster the development and appreciation of sculpture in the United States.

National Trust for Historic Preservation
740 Jackson Place, N. W.
Washington, D. C. 20006
Purpose: To receive donations of sites, buildings, and objects significant in American history and culture; to preserve and administer them for public benefit; to accept and administer gifts of money, securities, or other property for the purpose of carrying out the preservation program; to facilitate public participation in such program.

The Poetry Society of America
15 Gramercy Park
New York, New York 10003
Purpose: To promote and advance the quality of American poetry and to aid American poets by means of moral and financial backing.

The Puppeteers of America, Inc.
P. O. Box 1061
Ojai, California 93023
Purpose: To promote the art of puppetry.

Sculptors Guild Inc.
122 East 42 Street
New York, New York 10017
Purpose: To organize annual exhibitions in order to present a wide variety of excellent contemporary sculpture, and to act as a clearinghouse for information about sculpture and sculptors.

Secondary School Theatre Association
Suite 500
1317 F Street, N. W.
Washington, D. C. 20004
Purpose: To promote the theatre arts in secondary schools; develop and maintain high standards of instruction and production in secondary school theatre; provide a professional organization through which secondary school theatre workers may cooperate in necessary professional projects; and encourage high professional standards of training and practice for secondary school teachers and directors.

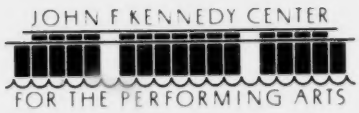
Society for Ethnomusicology
School of Music
University of Michigan
Ann Arbor, Michigan 48104
Purpose: Advancement of research and study in the field of ethnomusicology.

United States Institute for Theatre Technology, Inc.
245 West 52 Street
New York, New York 10019
Purpose: To broaden understanding and increase knowledge of all practical considerations involved in housing and presenting the performing arts; to conduct research in all factors of planning, design, administration, production, and equipment for theatres, auditoriums, and arts centers.

University and College Theatre Association
Suite 500
1317 F Street, N.W.
Washington, D. C. 20004
Purpose: To promote a continual and progressive exchange on common concerns among students, teachers, and theatre practitioners engaged in theatre work at institutions of higher learning throughout the United States and Canada; to aid in establishing production, research, and teaching standards; to stimulate the development of career opportunities in theatre and theatre-related arts.

University Film Association
P. O. Box 831
Hanover, New Hampshire 03755
Purpose: To further and develop the potentialities of the motion picture medium for purposes of instruction and communication; to encourage the production of motion pictures in educational institutions; to engage in teaching motion picture production techniques, history, criticism, and related subjects; to provide for the sharing of ideas concerning these matters.

University Resident Theatre Association
Suite 500
1317 F Street, N. W.
Washington, D. C. 20004
Purpose: To facilitate the operation and create a climate favorable for the expansion of professional theatre programs at colleges and universities in the United States.



John F. Kennedy Center for the Performing Arts
2700 E Street, N.W.
Washington, D.C. 20566

The National Council on the Aging
1828 L Street, N.W.
Washington, D.C. 20036